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Notice.

Subscribers are respectfully reminded, that the privilege of a FREE ADMISSION to the FIRST ANNUAL CONCERT of the "Musical World," is confined to those who have paid their Subscriptions to Christmas next. Their Tickets may be obtained at the Publisher's, 60, St. Martin's Lane, Charing Cross. The particulars of the Concert, which is fixed for WEDNESDAY, at Two o'clock, in the Hanover Square Rooms, may be seen in the Advertisement on the back page of this week's number.

Eighth Philharmonic Concert.

MADAME PLEYEL—SIVORI—COSTA.

THE Philharmonic season of 1846 has closed with the best concert of the series, and indeed one of the best in the annals of the Society. We cite the programme with pleasure.

PART I.	
Sinfonia in E flat (No. 8).	Haydn.
Arl, "Liebe ist die zarte Blüthe," Herr Pischek (Faust)	Spohr.
Concert-Stück, Pianoforte, Madame Pleyel.	C. M. Von Weber.
Overture, "A Midsummer Night's Dream"	Mendelssohn Bartholdy.
PART II.	
Sinfonia in C Minor	Beethoven.
Duetto, "Jenes Grabmal," Miss Birch and Herr Pischek (Agnese).	Paer.
Concerto Violin, Signor Camillo Sivori.	Mendelssohn Bartholdy.
Recit.) "La Notte fugge."	
Aria, "Si, lo sento," Miss Birch (Faust)	Spohr.
Overture, Der Freyschütz	C. M. Von Weber.
Conductor, Mr. Costa.	

One blemish only can be traced in this selection, which a reader after our own hearts will readily deservy. Glance over the list of names—Haydn, Spohr, Weber, Mendelssohn, Beethoven, Paer. What was there wanting here but the substitution of Mozart for Paer, to have rendered the catalogue complete? We should then have had the three illustrious living, and the three illustrious dead—the six greatest orchestral composers that the history of the art can chronicle. And, moreover, the duet of Paer was, as might have been expected, the poorest effusion of the evening; it was hard upon the author of *Agnese* to thrust him, alone in his insipidity, in the midst of such a galaxy of genius. Haydn's eighth symphony is rarely performed, although the final movement is one of the most prodigious combinations of fancy and learning in the whole range of orchestral music. The *Allegro*, and *Minuetto*, are also very masterly, but the principal subjects of the former have become somewhat time-worn. The slow introduction, commencing with a long roll of the drum, followed by a mysterious unisonic phrase for the basses, is sublime. The symphony was played in first-rate style; Signor Costa is always safer with Haydn and Mozart,

than with Beethoven and the modern writers. The bassoon, which according to Haydn's score, should play the unison passage with the basses and violoncellos, was omitted—we presume at the conductor's suggestion. Whether any notion of effect that Signor Costa may entertain, can warrant the liberty thus taken with the score of a great master, may be regarded at least as doubtful; it is a question that could scarcely be discussed without leaving the imputation of exceeding self-esteem at the door of the new Philharmonic conductor—which we should be very sorry to do. The C minor of Beethoven went considerably better than we had anticipated from the rehearsal, but miscalculations of time and expression were by no means infrequent. Not to mention other instances, the *coda* of the *Andante*, intended to be a *shade* faster than what precedes it, was taken at nearly double speed, which invested it with all the characteristics of an *air de ballet*, or a pantomime tune. Want of crispness in delivering the constantly recurring four-quaver figure, which springs out of the opening of the first *Allegro* and colors the entire movement, sadly compromised its effect; the overlooking of this either leads to a question of the conductor's comprehension of Beethoven's meaning, or to an insinuation of careless indifference, which when exercised at the expense of the entire character of a long movement, is, to speak mildly, open to reprehension. Mendelssohn's overture suffered in many ways. The rate at which it was taken made it an unsafe speculation with only one rehearsal, though we will not question its having been the composer's own time—but we must protest against the absurd exaggerations of *rallentando*, at the conclusion of the second part and at the end of the overture, which Signor Costa, with an obstinacy worthy of a better cause, insisted upon observing, to the prejudice of Mendelssohn's beautiful work, and the despair of all polite ears. These hyperboles of expression are the scum and dirt of the modern Italian school, which Signor Costa, on getting clear of the Italian orchestra, has not been able to brush off—they stick to him like bird-lime to a sparrow's feet—wriggle he ever so violently he cannot extricate himself from their adhesiveness. In the overture to *Der Freischütz*, though it was played with a certain wild energy not inappropriate, there were several blunders that could only have proceeded from inattention—and coarseness of execution predominated in many places. Thus much for the symphonies and overtures—of the two concertos we can speak with more pleasure, because we have literally no fault to find with them.

Madame Pleyel's magnificent performance of the *Concert Stück* has laid the critics, one and all, prostrate at her feet. There was the exalted conception, the unerring impulse of genius, united to the most transcendent achievements of art—the impetuous waywardness of imaginative poesy, and the unerring certainty of accomplished practice—the dreamings of

a vivid and excitable temperament, and the result of long years of arduous study. It was indeed a noble and perfect display of art—a splendid burst of impulse, a gush of untiring spirits, an eloquent flow of infinitely varied beauty, wonderfully passionate and grand. The result may be given in one word—triumph! Madame Pleyel triumphed over every prejudice and every doubt—she laid them dead before her at a blow. The last notes of the *finale* were drowned in the tumultuous exclamations of the audience, and the loud demand for repetition, in which THE ORCHESTRA joined enthusiastically. It is worth noting that Madame Pleyel is the pet of every orchestra she comes in contact with; she is idolised by the orchestras of the continent; this, however, does not wholly spring from their admiration of her talent (albeit they are certainly the best judges of the matter,) but from her respectful and lady-like deportment towards them. Mad. Pleyel regards the orchestra as the tongue of music, without the aid of which its eloquence would be dumb, its thoughts would find no utterance. She looks upon the members of an orchestra as brother artists, like herself—as partners in the exposition of great works. What was her exclamation, after the repetition of the *concert-stück* on Monday night, when some one commented on the marked respect which characterized her salutations to the orchestra? “*O! ils sont si bons camarades—je les aime tous!—et, tenez—que serait le concert-stück sans l'orchestre?*” This justness of reasoning, this awarding of consideration wherever due, is a large component of Madame Pleyel's character, and is one of the things which render her so essentially the great artist.

Another great artist now calls for our attention, Camillo Sivori—little good-tempered, warm-hearted, intelligent, passionate Camillo Sivori—the eyes of the “Beethoven Quartet Society,” of which Sainton is the ears, Hill the nose, and Rousselot the mouth. In coming forward as the interpreter of Mendelssohn's maiden-concerto for the violin, Camillo Sivori had assumed an honourable and a grave position. A new work by Mendelssohn is always an era in the history of art, and the concerto produced on Monday is one of the finest inspirations of his genius. The characters of the three movements are well balanced. The *Allegro*, in E minor, is dreamy and passionate—the *Andante*, in C major, graceful and pathetic—the *finale*, in E major, cheerful and exhilarating. In the first movement, those who are acquainted with the pianoforte music of Sterndale Bennett will be struck by the resemblance of the second phrase, so charmingly adapted for the wood instruments, to the second phrase of the third *morceau* in his “*Suites de pieces*,” which is in E minor, the key of Mendelssohn concerto. This is not the first time that Mendelssohn has laid our young countryman under contribution—witness the slow movement of the D minor concerto, wherein a whole phrase from the overture to *Parisina* of Sterndale Bennett occurs. However, the new violin concerto is a glorious composition, and the instrumentation from beginning to end is masterly and picturesque. Sivori never played better; his reading of the work was eloquent and fervid, his expression overflowing with the most charming sentiment. His execution of the passages was marvelously accurate and effective, and this was the more to be admired, since the convenience of the violin has not always been consulted by Mendelssohn, and some of them lie very awkwardly. However, Sivori is not to be daunted by difficulties—he is a wonderful master of his instrument, and can effect with ease whatever comes within the category of possibilities—among which are many things, that, to the majority of violinists, are absolute impossibilities. All modes of expression come within the scope of Sivori's accomplishment—and so in the *Allegro* he was grand and impassioned—in the *Andante* he sang like an angel, supposing that angels

sing—and in the *finale* he was sparkling, animated, joyous, and overflowing with animal spirits. His exertions were rewarded with incessant and unbounded applause. The manner in which the orchestral accompaniments to this and the *concert-stück* were achieved confers high credit upon the capabilities of the band, and the care and skill of the conductor.

The vocal music calls for a few words of comment. Herr Pischek, by the introduction of a *cadenza* in imitation of a clarinet—exceedingly *inapropos*, by the way—wrested an encore from the audience. Miss Birch sang the air from *Faust* charmingly in all respects—she was in splendid voice, and her expression of Spohr's exquisite melody was perfect. The duet of Paer was excellently sung, but the style of it was sadly out of sorts with the rest of the concert. The rooms were densely crowded—one hundred guinea tickets having been sold, in consequence of the unusual attractions of the programme.

The season being ended, it remains for us to consider the actual effect produced by the engagement of Signor Costa as permanent director. What the directors themselves think of it may be surmised from the following, which we extract from the *Morning Chronicle* :—

After the audience had retired, the directors assembled in their room, and having invited the presence of the members of the band, Mr. Anderson, (the honorary treasurer,) addressed Mr. Costa, and after complimenting him on his exertions in behalf of the society, presented a handsome salver, with the following inscription :—“*Presented to Michael Costa, Esq., by the Philharmonic Society of London, to mark their estimation of his zeal and exertions in conducting the society's concerts in 1846.*” Mr. Costa, in returning thanks, said that “having had the signal honour to be appointed conductor, all that he had done was to perform his duty for a society which had achieved so much for art and artists. He should regard the testimonial as one of the most flattering incidents in his professional career. He thanked the members of the band most sincerely for their support—without the aid of good troops no commander could be successful, and he had ample reason to be gratified with the attention he had received at their hands. With such talents he claimed no merit beyond that of enthusiasm for the effective execution of the works of the great masters.” This address was much applauded, and the health and prosperity of Mr. Costa was then proposed, and drunk with three times three, and one cheer more.

This present to Signor Costa, be it known, is paid for out of the funds of the society. Now a doubt may be raised as to the legality of the directors thus disposing of the society's property, without previously asking the society's consent, which could only have been effected by a general meeting. We very much question the popularity of Signor Costa's election to the office of permanent conductor among the members. This of course does not deprive the directors of the full right of giving Signor Costa a white-bait dinner at Black wall—which they did yesterday—provided that they supply the expense from their own pockets, and not from the funds of the society. Our own opinion of the propriety of Signor Costa's engagement, and of the actual effect it has produced on the progress and efficiency of the orchestra, may be easily gathered from our notices of the eight concerts, without the necessity of our stating it in the form of a charge to the directors. Suffice it now, that we disapprove of it altogether—we think an Englishman should have the place, and that Englishman, Mr. Sterndale Bennett. Nor has what Signor Costa has hitherto effected tended in any way to satisfy us that he is a better director of instrumental music than his predecessor, Mr. Moscheles, if indeed so good—and yet, he has enjoyed all those advantages of despotic sway which were refused to that experienced and admirable musician. Signor Costa is about as effective with the Philharmonic band as Mr. Balfe with that of the Italian opera—nor more, nor less—although, while Mr. Balfe has nothing short of mutiny to contend with, Signor Costa enjoys absolute dominion, and has the power of enforcing the strictest discipline.

Madame Pleyel.

As the moment approaches when this charming artist must leave us and return to her own home, we feel a growing interest in recounting her successes, and in citing the testimonies of the English Press in her favor. Among the notices of Madame Pleyel's performances that have come before us, none have given us more pleasure than the following from the "*Daily News*." The able critic of that excellent paper, being a staunch opponent of the modern school of pianism, and a zealous worshipper of the great masters of the art, has been incessantly lamenting, since Madame Pleyel's first arrival in England, her apparent prejudices in favor of one species of music, and that not the species of his predilection. The Philharmonic Concert on Monday came in good time to dissipate all the doubts of the critic as to Madame Pleyel's capability of executing a kind of music, wholly differing from that presented by the fair pianist at her "Recitals." The *Daily News* thus recounts its impressions of Madame Pleyel's performance of the *Concert Stück* of Weber:—

"Then came Madame Pleyel, with Weber's *Concert-Stück*. A performance before a Philharmonic audience was a different thing from one of her morning "Recitals," a circumstance of which the fair pianist was well aware. The music she chose was worthy of the occasion, and her performance was worthy of the music. It sparkled with beauties of every kind—fancy, expression, and a power and brilliancy of execution perfectly amazing. One of her great qualities is extreme clearness. Whether she fills the room with the whole thunder of the instrument, or touches it with the most delicate whisper; whether she prolongs the sound of every note, or flies over the keys with the rapidity of lightning, she is always distinctly audible, and, in the most distant corner, not a note is lost. In the conclusion of Weber's piece, which seems to rise to a pitch of almost delirious rapture, she so electrified the audience that her last chords were nearly drowned in the eager acclamations with which its repetition was called for. Such a magnificent display makes us regret that it is the only pleasure of the kind we have received, or now expect to receive, from this highly-gifted lady, who will leave England without having performed a single note of Beethoven!

An agreeable disappointment, however, awaited the classical critic the next morning at the seventh meeting of Ella's "Musical Union," where Madame Pleyel, in conjunction with the admirable Vieuxtemps, played the sonata, in F major, op. 23, for piano and violin, of this very Beethoven, who happens to be the *beau idéal* of the fair pianist's musical aspirations; but let the writer speak for himself:—

"When we said yesterday that Madame Pleyel would leave England without having played a note of Beethoven, we were unaware of the agreeable disappointment we should meet with on this occasion. She played one of his finest compositions—one, too, peculiarly calculated to exhibit her transcendent talent. The sonata, in F, for the pianoforte and violin, was written at a period of his life which gave birth to many of his most exquisite and highly-finished works, when his bold and original genius was fully matured, and when it was not yet impaired by physical deafness, and mental waywardness and eccentricity. It is, from beginning to end, regular and symmetrical in form, clear and intelligible to every one "who hath ears to hear," and as fresh and new as on the day on which its last notes were committed to paper. Madame Pleyel was accompanied by Vieuxtemps; and their joint performance, in one word, was perfect. Familiar as we have been for years with this sonata, it was transformed, by the magic of Madame Pleyel's fingers, into "something rich and strange," which we had never known before. We cannot describe its effect; but we left the room the moment it was over, that we might preserve undisturbed one of the most delicious musical impressions we have ever received. It is hardly necessary to add, that the applause she received was rapturous, and (together with her reception the previous evening at the Philharmonic concert) quite sufficient to convince her that she might have sooner ventured to perform such music to an English audience."

It gives us real pleasure to be enabled to promise the *Daily News* another treat of the same kind on Wednesday morning, at the concert of the *Musical World*, when Madame Pleyel will perform the grand sonata, in C minor, of Beethoven with the accomplished Camillo Sivori, and repeat the F sonata with the celebrated Vieuxtemps. The other morning papers

are not less enthusiastic than the *Daily News* in their accounts of Madame Pleyel's performance at the Philharmonic. The *Times* writes thus:—

"The *Concert-Stück* of Weber gave Madame Pleyel an opportunity of displaying her distinguished talents in another kind of music, than that produced at her Recitals. It was altogether a most glorious performance. In the introduction, Madame Pleyel observed the florid expression and impulsive modifications of the time, which the great composer himself adopted when he played the piece, and which add materially to its effect; this, however, could only be ventured on by one who, like Madame Pleyel, has had long experience of performing with orchestral accompaniments. The *agitato* movement, in F minor, was rendered by the fair pianist with that passionate impetuosity which is its true characteristic. The march was pompous and impressive—the *finale* wonderfully clear and exact, though taken at a rate of extraordinary rapidity. The conception of this *finale* was full of *esprit* and vivacity—many new and felicitous readings were ventured upon with entire success. The performance was rapturously applauded throughout—the *finale*, an occurrence unprecedented at these concerts, being encored with enthusiasm."

The "*Morning Herald*" is not less eloquent in its praises on this occasion; we extract the following from the Philharmonic notice of that paper:—

"The splendid *Concert-Stück* of Weber, the most effective piece for pianoforte and orchestra ever composed, was brilliantly executed by Madame Pleyel, who by this performance has triumphantly established her claim to be regarded as a classical pianist of the highest order. Her reading of the opening movement was perfectly original. The *agitato*, in F minor, was taken at a terrific rate of rapidity, but the passion and abandon of the movement were admirably preserved. The execution of the *finale* was unrivalled: such a combination of velocity of utterance, clearness of detail, and spirituality of conception has rarely been heard. We never listened to a pianist more entirely at her ease with the orchestra than Madame Pleyel. She directs and sways its course, forces it into her momentary caprices of expression, and exercises over it the most complete dominion. The beauty of her performance was recognised by a long-continued burst of applause, and the *finale* was encored."

The "*Morning Chronicle*" speaks of this performance with its invariable enthusiasm, when alluding to any of the efforts of Madame Pleyel; the following are its remarks:—

"The solo instrumental *morceaux* were of more than ordinary interest. The *début* of Madame Pleyel at these concerts, in Weber's classical *cheval de bataille*—the "*Concert Stück*," and the first hearing in this country of the only violin concerto composed by Mendelssohn, and executed by the famed Sivori, were indeed features calculated to pique the curiosity of amateurs. The *Concert Stück*, op. 79, is one of Weber's most popular works. The introduction at once awakes the attention, but it is in the subject of the march that the impetuosity of the writer is manifested, and the *finale* is a rondo of extraordinary brilliancy. It exacts from an executant not only mind and feeling, but the most consummate skill. It was at the third concert at the Bonn Beethoven festival in August last, that Madame Pleyel electrified an auditory, amongst whom were professors, amateurs, and critics from every European capital, in this showy piece. The Bonn audience did not at first pay much attention to the pianist, a feeling of disappointment having been felt that she did not perform one of Beethoven's works, but she completely triumphed over this indifference when she arrived at the *allegro appassionato*, and never did we hear a greater burst of cheering than at the close of her labours. Last night enthusiasm was not less remarkable, both band and company joined in the demonstration at her marvellous mechanism, varied colouring, untiring energy, and poetical observance of every phase of sentiment and expression. Nothing could be more emphatic, exhilarating, and buoyant—nothing more delicate, capacious, and finished withal. She made the instrument sing against the orchestral thunder as if nothing could resist her animal spirits, combining with prodigious force the most even touch, and the greatest equality of tone. She was rapturously encored, and repeated the last movement with electrical force."

The "*Morning Post*," though last, is not the least warm in its commendations of the great pianist. The following is from its notice of the last concert of the Philharmonic Society:—

"Madame Pleyel's appearance at this concert established her as an incomparable exponent of classical music, and silenced effectually all doubts about her capabilities on that head. Often as we have listened to the *Concert-Stück*, we never heard it so magnificently performed. In the opening movement, Madame Pleyel made a free and happy use of the

tempo rubato, which, without changing, adding, or omitting a note of the original, gave a new reading to the text, which was perfectly charming. The energy and *abandon* which she threw into the *allegro agitato* strikingly developed her command of expression in the midst of difficulties, and the *finale* was a *chef-d'œuvre* of spiritual reading and masterly perfectness of execution. The speed at which Madame Pleyel played this *finale* was unprecedented, and yet not a note was missed, while ample scope was given for all the *finesses* of expression, varieties of tone, and other suggestions of fancy which this accomplished pianiste knows so thoroughly how to employ with effect. This performance was certainly Madame Pleyel's most unequivocal triumph in England, and the applause with which the room resounded from every corner, testified satisfactorily how thoroughly her *unique* and admirable talent was appreciated by the audience. The orchestral accompaniments were executed with great care and correctness, the band taking unusual interest in the well-going of the concerto."

The same journal speaks of the Beethoven sonata, played by Madame Pleyel and M. Vieuxtemps at Ella's "Musical Union," in the following manner:—

"The Beethoven *sonata*, one of his most beautiful and best developed, was a performance of exquisite refinement. Madame Pleyel once more established her claim, before an English audience, as an interpreter of the highest order of music, in which she evinces a great, nay, even greater, facility than in the compositions of the modern school, in which she earned her first laurels here. We are sure that no true Beethovenite who was present yesterday could have been insensible to the grace she imparted to every passage, and the poetical truth that marked her conception of the most delicate and the deepest shades of sentiment with which this lovely inspiration so prodigally abounds. The *andante* was full of the most captivating caprices of expression, not the less charming from their freshness and originality, and the *finale* was a master-piece of elegant playfulness. All this, moreover, was enhanced by that unerring perfection of execution which no critic has ever thought proper to deny to Madame Pleyel, and which endows her performance with such unexampled charm. M. Vieuxtemps rendered the violin part to perfection—the qualities of style and method, of elegant reading, of profound feeling, were never more admirably developed. Altogether, it was an unsurpassable specimen of duet playing, and the enthusiastic plaudits of the audience were fairly shared between the two admirable performers. The first phrase of the pretty *minuetto*, with its quaint and humorous responses, *à contre temps*, was loudly encored."

And lastly, the "*Morning Herald*" conveys its impressions in these words:—

"The pianoforte part in the sonata was sustained by Madame Pleyel most beautifully, giving still further evidence of the ability of this lady to deal with music of the higher class, if there is any one yet sceptical upon the point. Her execution of the *adagio*, a movement of the tenderest and most emphatic pathos, was as touching a piece of executive eloquence as the reason has produced; and her fairylike reading of the quaint scherzo elicited so much admiration that an encore was inevitable. The sonata, altogether a work of the most pleasing variety, ingenuity, and imagination, was thus rendered to perfection, the celebrated Vieuxtemps being associated in the task."

We once more call our readers attention to the fact, that Madame Pleyel will perform for the last time at the "*Musical World*" Concert, on Wednesday morning—on which she will play two Beethoven sonatas, one with Sivori, and one with Vieuxtemps.

Carlotta Grisi.

THE most fascinating and gifted of the daughters of Terpsichore has left us for a provincial tour. She will visit Dublin, Manchester, Birmingham, and, perhaps, Brighton. After this she will return to Paris, where her engagement with the *Académie* has been renewed, at double terms, for two years and a half. The Parisians idolize Carlotta Grisi, and rightly consider her the most accomplished *dansuse* in existence. We shall render a due account of her successes in the provinces, which we are sure will be as brilliant and triumphant as her unrivalled talents deserve.

International Copyright; England and Prussia.

THE following is part of an abstract of the convention between her Majesty and the King of Prussia for the establishment of international copyright. It was signed at Berlin, May 13; and the ratifications were exchanged at Berlin, June 16, 1846:—

Her Majesty the Queen of the United Kingdom of Great Britain and Ireland, and His Majesty the King of Prussia, being desirous of extending to works of literature and the fine arts, which may be first published in either of the two states, the same privileges in the other state, in regard to copyright, which are enjoyed by similar works first published in such other state; and Her Britannic Majesty having consented to facilitate the introduction into her dominions of books and prints published in Prussia, by a reduction of the duties at present imposed by law on the importation thereof; their said Majesties have resolved to conclude a convention for these purposes.

Article I.—The authors of books, dramatic works, or musical compositions, and the inventors, designers, or engravers of prints and articles of sculpture; and the authors, inventors, designers, or engravers of any other works whatsoever of literature and the fine arts, shall enjoy in the other the same privilege of copyright as would by law be enjoyed by the author, inventor, designer, or engraver of a similar work, if first published in such other state; together with the same legal remedies and protection against piracy and unauthorized republication. Their lawful representatives or assigns shall, in all these respects, be treated on the same footing as the authors, inventors, designers, or engravers themselves.

Article II.—No person shall, in either country, be entitled to the protection stipulated by the preceding article, unless the work in respect of which copyright is claimed shall have been registered by the original producer, or by his lawful representatives or assigns, in the manner following:—

1. If the work be one that has first appeared in the dominions of His Majesty the King of Prussia, it must have been registered in the register-book of the Company of Stationers in London.

2. If the work be one that has first appeared in the dominions of Her Britannic Majesty, it must have been registered in the catalogue to be kept for that purpose at the office of His Prussian Majesty's Minister for Ecclesiastical, Educational, and Medical affairs.

Article III.—The authors of dramatic and musical works which shall have been first publicly represented or performed in either of the two countries, as well as the lawful representatives or assigns of such authors, shall likewise be protected in regard to the public representation or performance of their works in the other country, to the full extent in which native subjects would be protected in respect of dramatic and musical works first represented or performed in such country; provided they shall previously have duly registered their copyright in the offices mentioned in the preceding article, in conformity with the laws of the respective states.

At the present moment the above extract may not be uninteresting to many of our readers.

Memoir of Dussek,

BY HIS NEPHEW,

PIO CIANCHETTINI.

JOHANN LUDWIG DUSSIK (*alias* Dussek*), was born at Czeslau, in Bohemia, in February, 1759. His father, Johann Joseph, was organist there at the cathedral, and, indeed, one of the best of the day, whether as an accompanist, or an extemporaneous performer. Young Dussek, after having received the first rudiments of music from his excellent father, was sent to Prague at the age of ten, where he not only persevered with his musical studies, but, what very seldom happens to musicians, he had the advantage of a classical education; and, in short, was accounted the scholar and the

* On his arrival in England, he not only changed the *i* into an *e*, calling himself Dussek, instead of Dussik; but also pronounced his name, as if it had been spelt thus—*Dushek*: but for what reason . . . must be left to the reader's divination. His father always signed J. Jos. Dussik, and pronounced his name, as the Germans do any word beginning with a D, Tussik.

perfect gentleman, as well as the great musician. Having attained the age of nineteen, he left his native country for Brussels, where a nobleman of the Stadtholder's court presented him to the Princess of Orange. After this honour, the young artist made his *début* in public as pianist at the Hague; and was patronised there by the Stadtholder and all his family. On quitting Holland, he resolved to travel in the north of Europe, and thence to visit Paris and London. At Hamburg he received professional advice from that worthy son of the inimitable J. Sebastian, Charles Philip Emmanuel Bach. This he always mentioned with particular pleasure: indeed, he was one of the most ardent and sincere admirers of the Bach family; as also of the matchless Handel. He then proceeded towards St. Petersburg; but, being introduced on his journey to Prince Charles Radziwill, he was induced, by an advantageous offer from that nobleman, to remain with him in Lithuania for two years: at the expiration of which time, instead of proceeding northwards, he returned to Berlin, and in the year 1786 arrived in Paris. There he remained only till the breaking out of the French Revolution, when he came to London, and by the year 1790 was well established here as a teacher of the pianoforte. Here he remained till Feb., 1800; and here he produced some of his best works, which would have immortalized him if he had written nothing else: we need only mention them—their fame being so well established. His fifth concerto in B flat (inscribed to Miss Cornelia Collins, afterwards Mrs. Newton); his sixth in F (inscribed to Mr. Hyde); his military concerto; his far-famed quintett in F minor; and four of his best sonatas (Op. 35 and 44) all dedicated "to his much-esteemed friend," Muzio Clementi, the father of the pianoforte and pianists. It is thought by some musical aristarchs, that he knew but little of the rules of composition: but no impartial and sensible judge of music will believe that; no one, indeed, that has heard and examined the above master-pieces of art. It is thought, also, by the same aristarchs that his concertos are very weakly scored: but who will believe that? who that has examined with proper attention the concerto in G minor, Op. 49, the above-mentioned military one, or the one for two pianofortes, Op. 63, inscribed to Prince Talleyrand???† That his other concertos are not upon a par with those three is most true: but are all Mozart's, or even BEETHOVEN's concertos equally good and effective? Spots, it is said, are to be found even in the sun. Let us always be just and impartial. That Dussek has often forgotten the rules of art may be true: but what are his faults, as compared to his beauties?

"Ubi plura nitent in carmine, non ego paucis
Offendar (maculis) quas aut incuria fudit,
Aut humana parum cavit natura."

So says Horace, and with him are the best judges of the art. In February, 1800, Dussek left England for Hamburg, where he resided for some time, and where, amongst other glorious works, he brought out his celebrated concerto in G minor—a prodigious favourite, not only with his contemporaries, but with most of the great pianists of the present day—amongst others Liszt, Moscheles, Sterndale Bennett, and Henri Herz; and so is his far-famed concerto for two pianofortes, Op. 63. In 1803, Dussek accepted an engagement from that amiable and accomplished Prince, Louis Ferdinand of Prussia, and who was also one of the first amateur pianists of his day. BEETHOVEN has dedicated to him one of his best concertos (the one in C minor), and Dussek, his exquisite quartett (Op. 56) for

† This concerto was performed at Mr. Sterndale Bennett's concert last year by Mr. Moscheles, and the "beneficiaire;" and as much applauded as ever. Dussek's music, indeed, will live for ever in public estimation; to please every body is out of the question.

pianoforte, violin, tenor, and violoncello. This engagement lasted until the death of the Prince, who was killed at the battle of Salsfeld in 1806, and universally regretted. Dussek consecrated to his memory his beautiful and truly refined "Elegia Armonica," (in Henri Herz's opinion one of his best works), and then accepted an engagement from the matchless diplomatist, Talleyrand, Prince of Benevento. In Paris, therefore, he spent the last years of his life; and, indefatigable to the last, produced his beautiful sonata in A flat, "Plus Ultra," (inscribed to Woelfl's "Non plus Ultra.") This was followed by many others which need not all be mentioned. An author is valued by the quality—not the quantity of his works. However, it may be added in Dussek's praise that, notwithstanding "a few spots in the sun," he kept on to the end; for his two last operas, 77 and 78, are two of his best works: his Op. 77 is a grand sonata, *L'Invocation*, and his 78 was to have been three trios for pianoforte, violin, and violoncello—but, alas! he was not even enabled to finish the second in B flat; for, at the early age of 53, he was snatched from this world on the 20th of March, 1812. Never was any professor more regretted, not only for his musical abilities as a composer and a performer, but also for his various accomplishments and amiable qualities. He was as great a favourite with Prince Talleyrand as he had been with Prince Louis Ferdinand of Prussia, and the first dignitaries of the age—quite on a familiar footing, as if he had been born a nobleman himself. He spoke French, as well as German or Bohemian: some of his letters in that language would not have disgraced even the pen of a Montesquieu or a Voltaire: he was also conversant with the English, Italian, Dutch, Polish, and Russian languages; in short, he might have been styled, and without the slightest flattery, one of the most amiable and accomplished gentlemen of the day. As a performer, he was certainly one of the first of his time, if not the very first: for "de gustibus non est disputandum:" some might have preferred Clementi, others Cramer, others Woelfl, others Louis Adam, others Steibelt, but the plurality would, most likely, have given Dussek the apple. But, what is of greater consequence—his works—those have not only outlived him, but will continue lasting favorites with the best judges of the art. Indeed, if "laudari laudato viro" be the test of merit, then Dussek's fame is quite secured: for his greatest admirers have been those who were best fit to give an opinion on the subject. Such judges of the art as Clementi, Cramer, Louis Adam, Moscheles, Osborne, Kalkbrenner, Onslow, Herz, Thalberg, Macfarren, Sterndale Bennett, &c. &c. A glorious phalanx indeed!!

Dramatic Intelligence.

PRINCESS'S THEATRE.—Since the departure of Mr. Macready, we have had our old favourites, Madame Vestris and Mr. Charles Mathews, and another most celebrated American actress, Miss Virginia Monier, as she is styled in the bills; of the latter lady we are not now prepared to speak, having only seen her in one part, and that in a play not at all to our taste; of the former we will say a few words on their appearance in the *Merry Wives of Windsor*. The soul of the play is Sir John, but alas, how different from the witty, extravagant, humorous Sir John in *Henry the Fourth*. The worthy knight is in love, and consequently out of his element, a fat man in love, extravagantly absurd! and the immortal author is perfectly aware of the fact, but the thing was done by royal command, and we have the present production as the result of Royal taste. Alas! that such immense effects that should have produced in so bad a cause. We see the

author struggling to keep up the identity of his hero, we see the steep, inaccessible mountain he has to climb, his efforts are prodigious to reach the summit; but it won't do, he cannot overcome an impossibility, the immortal bard has for once failed to accomplish his purpose, the order of nature cannot be reversed—a fat man, a whale of a man, a man of grease and oil, cannot turn Cupid and play the lover. We are not accustomed to despise Falstaff, pity and contempt are terms which have no connexion with the soul of wit and humour, with the man who was not only witty himself, but the cause of wit in others. We cannot laugh at him, we laugh with him; he cannot get the worst of it in repartee, for his jokes are unanswerable, and so good-humoured withal, that his victim although he wince under the infliction, must perforce join in the merriment created at his own expense; in the "Merry Wives of Windsor" he is victimized, jilted, hoaxed, roasted, and that too by women. We have no patience with Royal taste, and desist out of pure respect from making any further remarks. Mr. Granby enacted his part much better than we had expected; we hope to see him in our own glorious Falstaff, and predict that he will make a hit, being confident as we are, that he feels the humour of it. Messrs. Wallack, Charles Mathews, and Compton, were excellent. Madame Vestris sang her songs admirably; we must not omit to mention the duet "I know a bank," sung by her and Miss Smithson, which was deservedly encored. Mr. Barker might try to sing in tune if he can; he is wofully flat at times. Of Mr. Charles Mathews' performance in *The Critic*, we cannot speak in terms of too high praise, it is a part peculiarly adapted to the versatility of his talent, and, as he said himself, in his alteration of the text, he went as usual skipping about the stage, keeping the house in a roar and doing his own and every body else's part to boot, making himself universal and ubiquitous; yet we protest loudly against the too frequent alterations of the original; we question the propriety of such *ad libitum* alterations and *addenda*, especially when such additions are meant to be severe on the press, and are in reality untrue, uncivil, unmeaning as the press is now constituted, silly and pointless. We know not the author of these interpolations, but most of them had much better have been left out. We give for example, Mr. Puff's idea of "turning the Thames Tunnel to account by making it a place of refuge for fish in rainy weather." This beats all the American nonsense we ever met with. With these exceptions the part was excellently played, and we engage all who wish to enjoy a succession of fits of laughter to see Mr. C. Mathews, the best Puff now on the English stage.—J—DE C—E.

COCKS v. PURDAY.

INFRINGEMENT OF COPYRIGHT OF FOREIGN PUBLICATIONS.—Mr. Serjeant Talfourd, Mr. Rotch, and Mr. Webster for the plaintiff; Mr. Serjeant Channell, and Mr. Serjeant Byles for the defendant. The plaintiff and defendant were music-sellers: the former residing in New Burlington-street, the latter in High Holborn. The action was brought for the infringement of a copyright, and the work in question was a musical publication called *Die Elfin Waltzer*. Evidence was given on the part of the plaintiff to prove that the work was composed by Joseph Labitzky, and transferred by him to the plaintiff, who procured its registration in this country on the 1st September, 1842. The assignment, however, was not dated until July, 1843. It was also proved that the defendant had sold copies of the same publication subsequent to the 1st of September, without the authority of the plaintiff. Mr. Serjeant Channell, for the defendant, stated that his client had acted under the belief that he had a perfect right to publish the work in this country. In the case of "*Chappell v. Purday*," the Court of Exchequer had decided that a foreigner, having published his work abroad, could not claim the advantages of a copyright in this country. According to this decision, therefore, the author, Labitzky, could not maintain an action against Mr. Purday; and, if Purday had sold under the authority of

Labitzky, the claim of the plaintiff was defeated, there having been (as he should prove) a publication abroad previous to the date of registration in England. In July, 1842, a catalogue was published by a music publisher in Germany, and the work in question was therein advertised, amongst other new publications. Supposing, however, it should turn out that the publication abroad was not prior to the registration in this country, but contemporaneous therewith, still the plaintiff could not establish a claim to the copyright. This latter proposition had not been decided by the Court of Exchequer, but he (Mr. Serjeant Channell) submitted that according to the Copyright Act, 5 and 6 Vict., a foreigner, publishing abroad, had no claim at all in this country. The Act was passed for the protection of English authors; and if a foreigner possessed any right at all, it must be under the International Copyright Act, 1 and 2 Vict., c. 59, within which it was not intended to bring the present claim. There was another point, viz., as to the time the plaintiff acquired his right to sell the work. The assignment was not made to him until July, 1843, long after the registration in this country. Although there might have been a bargain between the author and Mr. Cocks previous to September, 1842, there was no transfer of interest such as to entitle him to register the work here on the 1st September, 1842. A person now in the employ of Mr. Buckstone, a music publisher in London, stated, that prior to January, 1843, he was in the service of a music-seller at Brunswick; and that he afterwards went into the establishment of Mr. Hoffmeister, in Leipzig. He remembered the work in question, and he had sold copies of it both at Leipzig and Brunswick. In the month of July, 1842, a catalogue was published by his employer at Brunswick, and the present work of Labitzky's was then announced. It was usual in Brunswick to publish catalogues of the works produced during the previous month. Mr. Serjeant Talfourd, for the plaintiff, then called Dr. Sonnleightner, an advocate at the bar of Vienna, who stated that he was conversant with the law of Austria and Bohemia, and also with the law as administered in Prague, which was, in fact, the same law. According to that law no writing was necessary in order to transfer the copyright of a work from author to publisher, or from publisher to publisher. The assignment, dated July, 1843, was valid, but it was quite unnecessary. A transfer by word of mouth was sufficient, according to the law of Austria. An author, in his country, was the proprietor of his own work, and he might transfer it to different individuals in different countries. The copyright was vested in him for his life, and for a period of thirty years after his death. It was not necessary, as in England, to register works at "Stationers' Hall." The mere fact of authorship was sufficient to secure the copyright. Mr. John Hoffman, a music-seller at Prague, stated that the composition called "*Die Elfin Waltzer*," was originally published by him,—that the first copy was sold on the 1st of September, 1842, and that Mr. Cocks agreed to purchase the work in the month of June, 1842. Upon this evidence, Mr. Serjeant Channell submitted that, although the witness had only proved a contemporaneous and not a prior publication abroad, the right of Labitzky was defeated, and therefore Cocks had no claim to the copyright of Labitzky's work. Secondly, he contended that Labitzky had not transferred his interest to Cocks at the date of the registration, 1st September, 1842, no written assignment having been executed at that time. It was decided in "*Chappell v. Purday*," that the law of copyright as existing in another country, could not prevail here. The argument on the other side was, that although no written assignment was executed until after the registration in this country, the copyright had been actually transferred in June, 1842. This law would not apply in the present case. The plaintiff's claim must depend upon the law of England, and he contended that the property could not be considered as transferred until those requisites had been complied with, which the English law demanded. Mr. Serjeant Talfourd submitted that the plaintiff's case was made out in all its parts. It had been decided in a case of "*D'Almaine v. Boosey*," that a foreigner first publishing in this country had a legal claim to copyright here. There was no proof that Labitzky had published the present work abroad, prior to the publication in England. Mr. Justice Erle said it was quite clear that the decisions in the cases cited were only intended to prevent publishers from claiming copyright in England, when it was proved that there had been a prior publication in another country. The learned counsel on both sides agreed that his lordship should direct the jury to find that a negative fact had been established, and also an affirmative fact, viz., that the work was not published abroad prior to the registration in this country, but that there was proof of a contemporaneous publication abroad. The learned Judge therefore proposed that the verdict should be entered for the plaintiff, leave being reserved to the defendant to move for a nonsuit, and, if necessary, the facts to be turned into a special case for the opinion of the court. The jury accordingly found for the plaintiff—damages 40s. *COCKS v. LONSDALE*.—In this case similar questions were involved, and the plaintiff was the same person. The jury, by the direction of his lordship, returned their verdict for the plaintiff.

Provincial.

WOLVERHAMPTON.—The concert on Monday evening, the 8th, was a high musical treat. We have never seen a more spirited and delighted audience. There were a number of *encores*—four consecutive ones. Madame Albertazzi was in fine voice, and was *encored* in "Cara Machree." Miss Hill took the place of Mademoiselle Howson, who was indisposed. She has greatly improved since we last heard her. The duet with Madame Albertazzi, "Welcome now the Spring," was charmingly rendered by the ladies. Mr. Machin was *encored* in "Down among the dead men." But the greatest treat of all was the playing of *Vieuxtemps* on the violin; he played three pieces—1st, a Grand Fantasia Caprice; 2nd, Variations on a theme from Norma, on one string; and 3rd, Burlesque Variations on an American air, (Yankee Doodle.) In each of these he was *encored*, and most gracefully complied with the enthusiastic call. His playing was superb. His bowing seems perfection, and he is an impassioned player, carrying the feeling of his audience with him. Our notice of the concert must conclude with praise to the conductor, Mr. Mason, for the admirable manner in which he accompanied all the pieces. The tones of *Vieuxtemps*' violin seem even now ringing in our ears. The Wolverhampton theatre is a most elegant structure, and the music sounds admirably in it.—*Wolverhampton Chronicle*.

Miscellaneous.

THE MELODISTS' CLUB.—(From a Correspondent.)—Ever since we have seen the light we have recorded in our columns the proceedings of the Melodists' Club, because it is a Society founded on liberal principles, and established in 1825 for the encouragement of Melody and English Ballads. A great many prizes have been awarded for various compositions. Every foreign artist of eminence who visits this country is invited to dine at the Melodists' Club, which is patronized by the Duke of Cambridge, the Earl of Westmoreland, Lord Saltoun, Sir Andrew Barnard, and several other amateurs. On the 25th of June, the last meeting of the twenty-second season took place in the Freemason's Hall, when seventy gentlemen dined; the Earl of Westmoreland in the chair, supported by Lord Saltoun, Lord Wrottesley, Sir A. Barnard, &c. &c., and the meeting was graced with the presence of several elegantly dressed ladies. That our friends in the country may have some idea of the musical treat afforded on the occasion, we give the programme.—Grace before dinner and *Non nobis Domine*, with Dr. Cooke's *Amen* afterwards. Bishop's glees, "Sleep, gentle lady," and "Come thou monarch of the vine," excellently sung and accompanied by the composer. Spofforth's "Marked you her eye."—Solo on the horn, by Signor Puzzi, accompanied by Mr. Benedict, who presided at the pianoforte. Song, Mr. Wilson, "Mary Morrison." Ballad, Mr. Calkin, "Forgive, but don't forget." Song, Mr. Machin, "Down among the dead men" (*encored*). Solo, Violoncello, Mr. Kellermann, (*encored*). Duet, Messrs. Brizzi and F. Lablache, Donizetti. Song, Mr. Blewett, "The little fat man." German song, Herr Hoelzel. Ballad, Mr. Brizzi, "The dews of evening," (composed by Lord Westmoreland,) *encored*. Song, Mr. Wilson, "Saw ye my wee thing." Song, Herr Hoelzel. Lord Saltoun paid the Earl of Westmoreland several compliments in proposing his health, as an accomplished musician, and a friend to the art. His lordship returned thanks in an elegant address, expressive of his anxious desire to do all in his power to promote and encourage the rising talent of our own country. The honorary members consist of Sir H. R. Bishop, Messrs. Blewitt, T. Cooke, Foord, Fitzwilliam, H. Gear, J. L. Hatton, E. Hawkins, J. W. Hobbs, C. E. Horn, J. King, W. Machin, Manvers, Parry, Parry, jun. E. Taylor, J. Wilson, E. Chapman, Francis, Moxley, Spencer, and C. Taylor, and the following eminent Artists have visited the Club:—Parish Alvars, Benedict, W. S. Bennett, Blagrove, R. Blagrove, Ole Bull,

Baumann, Buddeus, Blaes, J. B. Cramer, W. Cramer, J. B. Chatterton, G. Cooke, Carte, Cavallini, Cooper, Clinton, Don Ciebra, David, Dorrell, Ernst, Eliason, Field, Fetis, Forbes, Godefroid, Hummel, Hausmann, Herz, Holmes, Harper, T. Harper, Hayward, Heinemeyer, J. L. Hatton, Jarrett, Joachim, Jewson, Kiallmark, Kollman, Liszt, Labarre, Lipinski, Lazarus, Lidell, Lindley, Mori, F. Mori, Moscheles, Masoni, Mohr, Molique, Leopold de Meyer, E. Meyer, Nicholson, Neate, Negri, Offenbach, Potter, Puzzi, Platt, Panoffka, Richardson, Regondi, Richards, Reeves, Roberts, Spohr, Schulz, L. Schulz, Salaman, Sedlatzek, Sivori, Thalberg, Vieuxtemps, Willy, Wright, Williams, Willman, Staudigl, and a host of eminent vocalists. Mr. Parry has been hon. secretary for sixteen years.

THE WESTERN MADRIGAL SOCIETY.—The seventh anniversary dinner of the Western Madrigal Society, was celebrated in the Freemason's Hall, on the 19th inst., when about a hundred gentlemen sat down to table, James Evans, Esq., presiding. After the different voices were arranged, the *cantos* in the centre, the *basses* at the president's table, and the *altos* and *tenors* on each side, *Non Nobis Domine* was sung; and in the course of the evening, the following compositions, by about sixty voices, under the direction of Mr. Turle.

O clasp your hands,	Dr. Greene.	1730
Thyrsis, sleepest thou?	J. Bennet.	1599
Dainty white pearl,	A. Bici.	1597
When Cloris weeps, (Prize Madrigal.)	J. Calkin.	1845
Hope of my heart,	J. Ward.	1613
How is my Cloris,	Weelkes.	1598
Tues Sacerdos,	L. Lee.	1745
Lo! where with flow'ry head,	Morley.	1597
Lady, when I behold,	Wilbye.	1598
Every bush was springing,	Caendish.	1598
Sister, awake,	Bateson.	1604
All Creatures now,	Bennet.	1601
The Waits,	J. Saville.	1667

Mr. James Calkin's prize Madrigal was loudly *encored*. Several toasts were given and responded to by the worthy chairman, also by T. Oliphant, Esq., &c., &c. That of the honorary treasurer and secretary, Mr. G. Budd, was rapturously received, and deservedly so; for the Society owes much, indeed every thing, to his unwearied exertions, to promote its interest. The members meet every other Saturday, during several months in the year, to practise; and, although most of the singers are amateurs, the Madrigals are sung in a manner that would reflect credit on any professional choir. The interest of the recent festival was enhanced by the presence of about seventy ladies in the gallery, who appeared to be highly pleased with the proceedings. This Society is an off-shoot of the venerable Madrigal Society, which was established in 1741, and several of the members belong to both.

BIRMINGHAM MUSICAL FESTIVAL.—We are at length able to announce the completion and arrival of Mendelssohn's new oratorio, "Elijah," a work that will form one of the most prominent and attractive features of the approaching Birmingham Musical Festival. In the opinion of the composer himself, it is his *chef d'œuvre*. During the last year Mendelssohn's progress through the German festivals—at each of which he has produced and conducted some of his best compositions—has been one series of successes; but we expect that the forthcoming performance of this, his new and favorite work, under his immediate superintendence, will be his crowning triumph. We have not yet had the pleasure of looking over the score of it, but we are assured by competent authority that it fully warrants the predilections formed in its favour by the composer, and that full of melody, clear in

vocal part writing, and rich in instrumentation, it will justify the most sanguine expectations of its success. We are much pleased to find that the Festival Committee have nearly completed their arrangements and selections both of performances and performers, and that amongst other good things promised to us, Beethoven's Mass in D, probably the greatest work of this sublime composer, and which, from its requirements of space and size of choir and band, has never before had a chance of being heard in this country in so complete a manner, will be produced, and that its effects will be enhanced by the engagement of the whole Philharmonic Orchestra.—*Birmingham Herald*.

MADAME SCHWISO's concert took place at Blagrove's Concert Rooms, Mortimer-street. The programme included the names of the fair *beneficiaire*, as vocalist and pianist; Frederick Chatterton, harp; Carte, flute; Key, clarinet; Blagrove (in the unexplained absence of Regondi), concertina.—Vocalists: Miss Messent, Misses A. and M. Williams, (encored in their duet "The Woodbirds,") Miss E. Badger, Mr. Wetherbee, &c. The room was respectfully attended.

BELGIAN OPERA.—An engagement was signed on Monday by Mr. Bunn, for eighteen performances of this excellent company at Drury-Lane Theatre, to take place between the 15th of July and the 15th of August. The *troupe* has been considerably augmented. In addition to M. and Madame Laborde, Zelger, Couderc, Madame Guichard, M. Massol, the celebrated barytone from the Parisian Grand Opera, is engaged. M. Hanssens will, as usual, conduct his admirable orchestra. The *Huguenots* will be the first performance, followed by Halevy's new opera, *Les Mousquetaires de la Reine*. The arrangement of the engagement has been effected through the agency of M. Jules de Glimes, a musician well known and highly esteemed in England.

THE MESSRS. DISTIN'S CONCERT.—(*From a Correspondent*.)—This came off at Sadler's Wells on Tuesday evening last. We know of few more conclusive proofs of a growing taste for refined amusement, than the success of this little establishment. Here the national drama is said to have arisen like a Phoenix from its own ashes. The concerts too at this theatre have, it is well known, been attended with the same decided success. On Tuesday the *beneficiaires* assembled most of the vocal talent in London before a crowded audience, who sat down to their evening's enjoyment with such determined good humour, that nearly half the vocal pieces were encored. First, there was the fair Bassano, who received this honour in Arne's, "Where the bee sucks," and (with Pischek) in Mozart's lovely duet, "La ci Darem," from *Don Juan*. We have heard that this young lady will appear at Drury Lane in October. We should be delighted to see her in Zerlina—with what simplicity and gusto she would seize and interpret Mozart's thoughts! Pischek received an encore in a German song, "Mein Hertz;" Mr. Calkin in a song of Lover's; Miss Hawes in a song of Arne's, and in one of her own graceful compositions, "I'll speak of thee." The performances of Mr. Distin and his family are now too well established in public favour to need particular mention. Mr. Distin, sen., however, was encored in "The soldier tired," performed on the trumpet. Among the other instrumental pieces, the best was a duet on themes from Norma, for two grand pianos, by Kiallmark and Miss Kate Loder, a young lady, who considering that she seems to be barely in her teens, surprised us not a little by the strength and brilliancy of her touch. Mr. F. Smith gave one of Henry Russell's songs, "The ship on fire." Mr. F. Bodda, a Barcarole of Donizetti's, and Mr. D. W. King the famous

Adelaida of Beethoven. Among the rest of the vocalists were Mr. and Mrs. Weiss, the Misses Williams, and Miss Messent, who received respectively a well merited tribute of applause. Mr. Kiallmark conducted, and Mr. John Parry administered his usual modicum of fun, which was, as usual, encored.—J. G.

THE LORD MAYOR gave a splendid entertainment last week at the Mansion House to the Ambassadors and several persons of distinction. This was followed in the course of the evening by a concert under the direction of Mr. Robert Olivier, who has been entrusted with a similar duty on several occasions by the Lord Mayor. The vocalists were Miss Dolby, Madlle. Bochkoltz, Miss Salmon, Miss Susan Hobbs, Mr. W. H. Seguin, and Signor Corelli—Mr. Brinley Richards presided at the Pianoforte. The concert was followed by a ball, enlivened by the strains of the Choremusicon, played by Mr. Moss.

MR. AND MRS. CHARLES KEAN having been solicited at the different provincial towns in America to pay them a second professional visit, have determined to postpone their return to this country until next year.

MISS MACERONE.—(*From a Correspondent*.)—This clever young artist gave her first concert on Friday morning, June 26, at the Hanover-square Rooms. The audience was very numerous, and consisted of persons distinguished both by rank and talent. Miss Macerone lays claim to attention not only as a pianiste, but as a writer, who, on this occasion, gave indications of the possession of musical intellect of a very superior order. The first morceau selected by this lady to display her powers as a pianiste, was Mendelssohn's magnificent trio in D, in which Monsieur Sainton and Mr. Lucas participated with great effect. Miss Macerone played this difficult composition with immense energy and passion. She was loudly and most deservedly applauded. In the second part she performed Thalberg's celebrated fantasia on "Les Huguenots." The enormous difficulties of this work are well known to most pianists. In the execution of this fantasia, Miss Macerone displayed great command and delicacy, and the manner in which it was received by the audience must have been highly gratifying to the fair *beneficiaire*. The programme was interspersed with several manuscript works composed by Miss Macerone. The first was a *Benedictus*, sung by Pischek. It contains phrases replete with good musical feeling and reflects much credit upon the authoress. This was well received, and narrowly escaped an *encore*. The German song, "Liebe," sung by Herr Hoelzel, and *Edeline's Song* from *Rienzi*, both by the same writer—the latter admirably interpreted by Miss Bassano, are charming specimens of composition. In addition to these were two new songs sung by Pischek—"Wiedersehen" and "Deutsches Gruss." The latter created much sensation and was enthusiastically applauded and encored, notwithstanding its late position in the concert. Nothing could have been better than Pischek's delivery of it. It seemed admirably fitted to display his peculiar style of singing. The vocalists who assisted on this occasion were the charming Anna Thillon, who was encored in Adam's romance, "C'est un Caprice," and in a duet with Miss Bassano. Miss Lincoln, Miss Messent, Signor Brizzi, who sang with exquisite feeling a romance by Gabussi, "Le Batelier"—Herr Hoelzel, Mr. Lockey and Mr. F. Bodda. We must not omit to notice a new duet by Brinley Richards "Now moonlight gems the silvery sea," admirably sung by Miss Bassano and Mr. Bodda in the first part. It is replete with melody and passages adapted to display the resources of the vocalists whose interpretation of it was highly effec-

tive. It was loudly applauded, and will doubtless prove a valuable addition to our list of English duets. Monsieur Sainton's performance of the *Tremolo*, by De Beriot, was well worthy the reputation of this eminent violinist, whose reception was enthusiastic. Some of the concerted pieces evidently suffered from a want of rehearsal—a defect, we regret to add, which too frequently occurs at our benefit concerts. There is evidently something that requires reform in this; whether it arises from the many engagements which occur at this particular season, and tend to render rehearsals a difficulty, we know not, but we are certainly surprised that vocalists have not a greater regard for their own reputations, if they have none for authors, than to come before an audience with compositions so crudely digested as the many we are doomed to listen to, at the various concerts of the "musical season." We can hardly suppose that the fault rests wholly with the concert-givers, whose self-interest alone would induce them to give every éclat to their entertainments. There is no difficulty in finding the remedy where the resolution exists, and where it is acted upon. The sooner it occurs the better for all parties. Public taste will no longer be trifled with. This is a digression, but the cause will justify its insertion. With the exception of the concerted music, the concert passed off to the entire satisfaction of the audience. Mr. Brinley Richards discharged the duties of the conductor with his usual efficacy.—T. M.

MILAN, 17TH JUNE.—The annual dramatic representation by the pupils of the Conservatoire at Milan took place last week. The opera is the production of one of the pupils of Antonio Cagnoni, and is entitled "I due Savojardi;" it was very successful, and reflects great credit on the author. Two chorusses, beautifully executed by the lady pupils, (who, you are aware, are under the able instruction of Mazzucati,) were received with enthusiasm; they were beautifully and accurately interpreted.

MADLLE. RACHEL.—During the stay which this tragedienne has made in Holland, she had the honour of performing before the Queen of Holland at La Hague. At the termination of *Horace*, which concluded the evening's entertainment, Her Majesty sent for Madlle. Rachel, and expressed, in warm terms, her admiration of her talents, thanked her for the gratification her acting had afforded her. A rich bracelet, set with precious stones, was afterwards presented to Madlle. Rachel in the name of the Queen.

A SCRIPTURAL OPERA.—There is now being performed, at the Opera, Paris, an opera entitled *David*, founded upon the history of that sacred person contained in the Bible. The construction of dramatic and operatic pieces upon portions of the sacred writings, is by no means unusual in France, though such a proceeding on the part of our dramatic establishments would be deemed impiety by the English ecclesiastical government.

FELIX MENDELSSOHN BARTHOLDY has just finished a portion of a grand Oratorio in three parts, entitled "*Elias*," and which is to be performed at the Birmingham Grand Musical Festival, which is to take place on the 17th, 18th, and 19th of August next. This celebrated maestro is now setting to music a grand opera, for the first lyric theatre at Berlin, the principal part to be taken by Jenny Lind. The first representation of this opera, it is said, will take place on the anniversary of the birth-day of Her Majesty, the Queen of Prussia, on the 13th of November next. During her sojourn at Aix-la-Chapelle, Jenny Lind signed a six weeks' engagement with the director of the Theatre at Hamburg, where she is to appear eighteen nights.—*The Daily News*.

HEREFORD FESTIVAL, June 24.—(From a Correspondent.)—Since my last communication, stating the prospects of the Musical Festival, to be held at Hereford in September next, for the benefit of the widows and orphans of the clergy of dioceses of Worcester, Hereford, and Gloucester, some further engagements have been made. In addition to the vocal and instrumental performers whose names were given in the *Morning Post* of Thursday last, the well-known and popular Miss Dolby has been engaged by the committee. A good deal of fuss has been made, and an unpleasant feeling has been created, in consequence of a determination said to have been come to by the committee, not to make any engagements of chorus singers from the local harmonic societies, but to choose them exclusively from the metropolitan bands. Without offering any opinion on the policy of such a determination, if it exists, I may proceed to state, that an attempt has been made to exclude the cathedral choirs of Worcester and Gloucester from engagements at the next Hereford meeting. This certainly seems a most impolitic attempt, as it must be inferred that parties who are in the habit of daily singing and practising sacred music must be fully competent, at the least, to the fulfilment of a chorus singer's engagement at the "festivals of the three choirs." It is to be hoped that these little differences will be judiciously and early arranged.

MOSCHELES.—A fair correspondent addresses us relative to certain attacks upon this distinguished musician, requesting us to insert a paper in reply to them. We think, however, such a proceeding would tend to no good purpose—a dignified silence is the course pursued by Mr. Moscheles himself, and is, we think, the proper one. So great and long established a reputation, both public and private, as his, cannot suffer at this time of day by attacks from any quarter.

Advertisements.

THEATRE ROYAL, DRURY LANE.

The Public is respectfully informed, that an engagement has been concluded with the celebrated BRU-SELS OPERA COMPANY, which will make its first appearance on WEDNESDAY, the 15th July, in Meyerbeer's celebrated Opera

"LES HUGUENOTS."

It is respectfully announced that the representations cannot exceed EIGHTEEN. Private Boxes and Stalls to be obtained, either for the series or by the night, any day after Monday, July 6th, of Mr. Parsons, from 10 till 4.

SIGNOR JANNETTI,

(Professor of Italian Literature and Declamation, from Rome,) has the honour to announce that his SECOND AND LAST

MATINEE MUSICALE ET DECLAMATOIRE,

Will take place at the HANOVER SQUARE ROOMS, on MONDAY MORNING, JULY 13th. To commence at Three o'clock precisely.

Signor Jannetti will recite subjects from the principal Italian poets, particularly Dante, Monti, Niccolini, Manatru, Filicaia, &c. Several of the principal Artists now in London will sing between the recitations.

Tickets half-a-guinea each, may be had of Signor Jannetti, at his residence, 33, Gerrard-street, Soho-square.

LAST NIGHT.

MUSIC HALL, STORE STREET, BEDFORD SQUARE.

ON MONDAY EVENING, THE 6TH OF JULY,

At Eight o'clock,

MR. WILSON

Will give his POPULAR ENTERTAINMENTS on the

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For further particulars enquire of R. S., at Mr. J. Scott's, Providence Cottage, Prospect Terrace, Highgate, from 10 to 1 on Monday, July 6th, and Wednesday and Friday following.

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A LITHOGRAPHIC PORTRAIT, from the last Picture painted of the late DRAGONETTI. By Mr. CHARLES DUANE. Proofs on India paper, Five Shillings. Messrs. COVENTRY & HOLLIER, 71, Dean Street, Solo.

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The Liverpool, Syrenen, Essex, Perlen, Burlington, Themes Festklänge, Carlsbad, Orientalen, Beiford, Natchien, Montrose, Vereinigungs, Dourou, Charlotten, and Bronislaus Waltzes, piano solo, each 3s.; duets, each 4s.; Narcissen, Cruss an Berlin, Heiterer Sinn, Prague and Vienna Railroad, Almacks, Adaladen, Norfolk, Grussan, Prag and Kinder Freuden Polkas, each 2s. 3s., and 4s.—London: Published only by H. COCKS and Co., Music-sellers to the Queen. N.B.—Labitzky has just taken his departure for Germany, and the above are his latest compositions.

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SIGNOR SIVORI, MONS. SAINTON,

AND
M. VIEUXTEMPS.

PROMENADE and BOXES, . . . ONE SHILLING.

M. JULLIEN has the honor to announce, that in consequence of his Provincial Engagements he is compelled to terminate the present Series of Concerts at the END OF NEXT WEEK, viz., on SATURDAY, JULY 18th; the present is therefore MOST POSITIVELY THE LAST WEEK BUT ONE.

During this week M. JULLIEN has dedicated Three Evenings to the Benefits of the THREE GREATEST VIOLINISTS now existing in Europe, viz., SIGNOR SIVORI, MONS. SAINTON, and MONS. VIEUXTEMPS; and as Two of these distinguished Artists are about to leave this country for lengthened periods, (if not permanently), these occasions will most probably be the last on which they will be heard in England.

ON MONDAY, JULY 6, 1846, the Programme will include THE GRAND FANTASIA from "I Lombardi."

A SOLO, by HERR KÖNIG.

THE OVERTURE to OBERON.

DIE FAHRENWACHT, by M. PROSPERE, on the new instrument, the SERPENT-CLEIDE.

MOZART'S GRAND JUPITER SYMPHONY.

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THE BRITISH NAVY QUADRILLE, together with several favourite Valses, Polkas, &c., &c., &c.

ON TUESDAY, JULY 7th.—The CONCERT will be for

THE BENEFIT OF SIGNOR SIVORI,

Who will shortly quit this Country for the United States of America, (for Particulars see Sig. Sivori's Advertisement.)

ON WEDNESDAY, July 8.—(By particular desire),

SACRED MUSIC.

The first part of the Programme will consist entirely of SACRED MUSIC, and be selected from HAYDN's celebrated Oratorio, "THE CREATION," "THE STABAT MATER," &c., &c. The Voice parts being performed by Messrs. BARRET, BAUMANN, PROSPERE, LAZARUS, KÖNIG, &c., &c., on their respective Instruments.—The Second Act MISCELLANEOUS.

ON THURSDAY, JULY 9th, the CONCERT will be for the

BENEFIT OF M. SAINTON.

THE BEETHOVEN FESTIVAL.

ON FRIDAY, JULY 10th, the 1st part of the Programme will be entirely selected from the Works of BEETHOVEN, and embrace the principal Pieces performed at the BEETHOVEN FESTIVAL, held during last Winter, including

THE GRAND SYMPHONY in C MINOR, (the complete Work.)

THE CELEBRATED VALSE, LE DESIR, with VARIATIONS for all the 1st Violins, all the Tenors, all the Violoncellos, and all the Double Basses.

"KENN'ST DU DAS LAND," by HERR KÖNIG.

THE OVERTURE to FIDELIO, &c., &c.

ON SATURDAY, JULY 11th, the Concert will be for the

BENEFIT OF MONS. VIEUXTEMPS,

Who is about to reside permanently at Russia, having received the appointment of Professor to the Academie of St. Petersburg.

The Concert commencing each Evening at Eight, and terminating before Eleven.

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GRAND BAL MASQUE.

ON MONDAY, JULY 20th, M. JULLIEN'S only BAL MASQUE this Season will take place, and terminate the Concerts.

THEATRE ROYAL, COVENT GARDEN.

M. JULLIEN'S CONCERTS.

M. SAINTON'S BENEFIT.

MONSIEUR SAINTON has the honour to state, that his BENEFIT will take place at the above Theatre, on THURSDAY next, JULY 9th, on which occasion he will endeavour to present to his Visitors a most attractive Programme, the full particulars of which will be advertised in due time.

The usual Prices of Admission to M. JULLIEN'S Concerts will be preserved, viz.—

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THEATRE ROYAL, COVENT GARDEN.

THE LAST NIGHT BUT SIX OF M. JULLIEN'S CONCERTS.

FOR THE BENEFIT OF M. VIEUXTEMPS.

Saturday, July 11th.

M. VIEUXTEMPS has the honour to acquaint the Nobility and the Public in general, that the CONCERT at COVENT GARDEN THEATRE, on SATURDAY, JULY 11th, will be for his BENEFIT.

M. VIEUXTEMPS will be assisted by several Artists of first-rate Celebrity, whose Names, together with the Music to be performed, will be duly announced.

Prices of Admission.

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THEATRE ROYAL, COVENT GARDEN.

M. JULLIEN'S CONCERTS.

SIGNOR SIVORI'S BENEFIT.

SIGNOR SIVORI most respectfully begs to inform the Nobility and Gentry, that in consequence of his early departure from England, he has made arrangements with M. JULLIEN to give a Public BENEFIT CONCERT, at the THEATRE ROYAL, COVENT GARDEN, on TUESDAY next, JULY 7th, on which occasion he will be assisted by M. JULLIEN's celebrated ORCHESTRA, and several other Artists of Eminence. SIGNOR SIVORI will perform Two entirely New SOLOS, also a DUET CONCERTANTE with MONS. PIATTI, the celebrated Violoncellist.

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THEATRE ROYAL, COVENT GARDEN.

M. JULLIEN'S

GRAND BAL MASQUE,

MONDAY, JULY 20TH, 1846.

M. JULLIEN has the honor to announce that his Concerts will positively terminate on Saturday, July 18th, and that his Grand Bal Masqué (the only one this Season,) will take place on the following Monday, July 20th. Every preparation is being made to render this entertainment in every respect, equal, if not superior, to M. Jullien's former Balls. The decorations, both illuminative and Floral, will be on a scale of profuse grandeur, and the Band as an "Orchestre de danse," be perfect in its constitution.

Tickets for the Ball 10s. 1d. The prices of admission for Spectators, (for whom the Audience portion of the Theatre will as before be set apart), will be as on former occasions, viz.:—Dress Circle, 5s; Boxes, 3s; Lower Gallery, 2s; Upper Gallery, 1s. Private Boxes from £3. 3s. upwards. Persons taking Private Boxes will have the privilege of passing to and from the Ball Room without extra charge.

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AT TWO O'CLOCK PRECISELY.

LAST APPEARANCE of the Celebrated Pianist,
MADAME PLEYEL.

PROGRAMME.

PART I.

Conductor, - - - MR. BENEDICT.

QUARTET in C, No. 9—Messrs. SAINTON, SIVORI, HILL, and ROUSSELOT—of "*The Beethoven Quartet Society*," - - - } *Beethoven.*

ARIA—"Resta O Cara," Miss DOLBY—Pianoforte *Obligato*, Mr. BENEDICT - - - *Mozart.*

SONATA in C Minor—Pianoforte and Violin, Madame PLEYEL and Signor SIVORI - *Beethoven.*

SONG—"O Lord have mercy," Madame MACFARREN—Violin *Obligato* - - - *Bach.*

BEATRICE'S SONG—Miss BASSANO, "*Vocal Illustrations of Shelley*," - - - *J. W. Davison.*

QUARTET—four Violoncellos, M. M. PIATTI, CASELLA, HAUSMANN, and ROUSSELOT, *Rousselet.*

PART II.

Conductor, - - - MR. LINDSAY SLOPER.

SONATA in F—Pianoforte and Violin, Madame PLEYEL and M. VIEUXTEMPS - *Beethoven.*

CANTATA—"Non Temer," Madame THILLON. Pianoforte *Obligato*, Mr. LINDSAY SLOPER *Mozart.*

CONCERTO—Pianoforte, two Flutes, *Obligato*, and Quartet, Mr. MOSCHELES, &c., &c. *Bach.*

DUET—"Come, let us be gone," Misses A. and M. WILLIAMS. *H. Smart.*

ROMANCE—"Swifter far than Summer's Flight," (*Vocal Illustrations of Shelley*) } *J. W. Davison.*
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FANTASIA—Pianoforte, "*Il Pirata*," Madame PLEYEL *Kalkbrenner.*

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